by Fay and Michael Kanin
April 24-27, 2008
Patricia Corbett Theater
Without music, life is a journey through a desert.

— Pat Conroy
University of Cincinnati College-Conservatory of Music
Division of Opera, Musical Theater, Drama and Arts Administration
presents

Rashomon
By Fay and Michael Kanin
Based on stories by Ryunosuke Akutagawa

Set Designer
Justin Barisonek*

Lighting Designer
Ryan M. Bochnowski*

Sound Designer
Chuck Hatcher

Dialect Coach
Rocco Dal Vera

Costume Designer
Megan Celeste Flannery*

Wig & Make-Up Designer
Karin Craven*

Fight Choreographer
k. Jenny Jones

Stage Manager
Brittanie Sicker*

Director
R. Terrell Finney, Jr.

* CCM Student

Patricia Corbett Theater
April 24-27, 2008

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Director’s Note

Fay and Michael Kanin’s Rashomon premiered on Broadway on January 27, 1959, featuring Rod Steiger in the role of the Bandit and Claire Bloom in the role of the Wife. While the Kanins attributed the origins of their play to the stories of Ryunosuke Akutagawa, I suspect the more immediate source material was the highly praised 1950 film of the same name by Akira Kurosawa, and I further suspect their motive in writing the play was to capitalize on the world-wide popularity of Kurosawa’s compelling masterwork. Regardless of how commercial their intent may have been in creating a play version of this intriguing story, their efforts have left us with a minor popular classic of sorts, a vividly theatrical retelling of a disturbing story as seen from the point of view of four different observers, each of whom recall the events they witnessed very, very differently.

Set in Kyoto, Japan “about a thousand years ago” amid the rubble of the decaying Rashomon Gate, we hear a story of the rape of the beautiful wife of a Samurai warrior and of his death. The rape of the woman and the death of the husband are uncontestable facts. How the rape came to be and how the husband met his end are what are in question, and we are provided versions of the story by various witnesses: the accused bandit, the victimized wife, the channeled spirit of the husband through the use of a medium, and through the eyes of a local woodcutter. Each has a different story to tell, each finding his or her own individual truth. Interestingly, the psychological issues presented by the play have come to be known as “the Rashomon effect”, which, according to Wikipedia, is described as “the effect of the subjectivity of perception on recollection, by which observers of an event are able to produce substantially different but equally plausible accounts of it.” So, quite by accident, Kurosawa’s decision to dramatize the stories of Akutagawa, followed by the Kanins’ decision to make these stories available to a Broadway audience, have actually influenced terminology in contemporary psychology.

In closing, please allow me to add that we thought very carefully about the choice of this traditional Japanese tale for a department which is populated, in the main, by non-Asian students. Ultimately, however, we found the story to be so compelling and the themes to be so provocative that we felt it important for us to explore. In addition to providing fascinating challenges
to our actors, *Rashomon* has also allowed our design students an exceptional opportunity to research and study a period which, at least in terms of commercial Western theater, is seldom seen on stage. I am indebted to their remarkable efforts on behalf of the production, and we have all approached the work with the deepest respect, awe and admiration for its cultural origins.

If we are successful, this is a story that may stay with you for a long time after the curtain falls. I saw this show as a child at a community theater in my hometown, and it has haunted me ever since. May it take a similar hold on you.

- R. Terrell Finney, Jr.
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Medium
Deputy
Husband
Wife
Wigmaker
Bandit
Mother
Priest
Woodcutter

STEPHANIE BRAIT
Evan CHAREST
TREVOR DAY
KATELYN GROH
KENDALL KARG
CASEY SCOTT LEACH
BRITANY MIDDLETON
DAVID RYAN SPEER
JONATHAN SILVER

Scene
The action takes place in Kyoto, Japan, about 1,000 years ago.

Rashomon will last approximately one hour and 35 minutes, including one 15-minute intermission.
**Cast Profiles**

**STEPHANIE BRAINT Medium**  
Sophomore from Boston, Massachusetts  
*At CCM:* Calista in *Anon(ymous)*, Bride in *Big Love*. **Elsewhere:** Rose Alvarez in *Bye Bye Birdie* with Tufts University (Medford, Mass.).

**EVAN CHAREST Deputy**  
Sophomore from Cumberland, Maine  
*At CCM:* Mr. Zyclo in *Anon(ymous)*, Piero in *Big Love*. **Elsewhere:** Lion/Anchor in *Aesop’s Network* with the Berkshire Theatre Festival (Stockbridge, Mass.).

**TREVOR DAY Husband**  
Sophomore from Owensboro, Kentucky  
*At CCM:* Strygal in *Anon(ymous)*, Oed in *Big Love*.

**KATELYN GROH Wife**  
Junior from Cincinnati, Ohio  
*At CCM:* Amy Spettigue in *Charley’s Aunt*, Maria in *Anon(ymous)*, Ismenia in *Lysistrata*. **Elsewhere:** Desdemona in *Othello* with Clear Stage Cincinnati.

**KENNAD KARG Wigmaker**  
Junior from Cincinnati, Ohio  
*At CCM:* Title role in *Lysistrata* (for which she earned a nomination for Cincinnati Entertainment Award), Catherine in *Proof*, Olivia in *Twelfth Night*, Dromio of Syracuse in *The Comedy of Errors*, Eleanor in *Big Love*. **Elsewhere:** Juliet in *Romeo and Juliet*, Alais in *The Lion in Winter* and Agnes in *The Lark* with Clear Stage Cincinnati; Abigail Williams in *The Crucible* with Tiger Productions; Angie in *In Dependence* with Freshly Squeezed Films; Sandy in *Pilot* with Cohesive Partners and U-Cast.

**CASEY SCOTT LEACH Bandit**  
Sophomore from Columbus, Ohio  
*At CCM:* Valentine in *Twelfth Night* and Aetos in *Big Love*. **Elsewhere:** Ensemble in *iLove* with Cincinnati Fringe Festival.
Britany Middleton  *Mother*  
Junior from Manetta, Georgia  
**At CCM:** First God in  *The Good Person of Setzuan*, Ensemble in  *Anon(ymons)*, Olympia in  *Big Love*, Mhyrrine in  *Lysistrata*. **Elsewhere:** Ensemble in  *(UN)natural Disaster* with the Cincinnati Fringe Festival.

Jonathan Silver  *Woodcutter*  
Junior from New Milford, New Jersey  
**At CCM:** Antonin in  *Twelfth Night*, Charley in  *Charley’s Aunt*, Magistrate in  *Lysistrata*, German Captain in  *Comedy on the Bridge*. **Elsewhere:** Mercutio in  *Romeo and Juliet* with the Royal Academy of Dramatic Arts (London), Philip in  *The Lion in Winter* with Clear Stage Cincinnati, Ensemble in  *(UN)natural Disaster* with the Cincinnati Fringe Festival.

David Ryan Speer  *Priest*  
Sophomore from Bowling Green, Kentucky  
**At CCM:** Sebastian in  *Twelfth Night*. **Elsewhere:** John in  *The Lion in Winter* with Clear Stage Cincinnati, Kwong in  *Radiant Baby* with New Stage Collective (Cincinnati), Roger in  *A New Brain* with Transit Five (Cincinnati), Romek in  *Ember to Ashes* with Cincinnati Playwrights Initiative.

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R. Terrell Finney, Jr.  Director and Producer
R. Terrell Finney, Jr. has directed CCM’s productions Charley’s Aunt, Floyd Collins, Dancing at Lughnasa, The Diviners, Myths and Hymns, As You Like It, Baby, Lend Me A Tenor, Chekhov in Yalta, Blithe Spirit and the world premiere of Clever Dick for CCM/Ensemble Theatre of Cincinnati, among others. He is a former artistic director of the Showboat Majestic, where selected productions included Crimes of the Heart and They’re Playing Our Song. He also directed The Importance of Being Earnest for the Cincinnati Shakespeare Festival. Finney’s acting credits include Nurse Nanny Fanny in ETC’s Snow White, Hysterium in the “Hot Summer Nights” production of A Funny Thing Happened on the Way to the Forum and Argon in CCM’s The Imaginary Invalid. He has also served as narrator for the Cincinnati Symphony Orchestra. A graduate of the MFA directing program at Boston University, he spent the summers of 1992 and 1995 in training programs with the Royal National Theatre of Great Britain. A past president of the Ohio Theatre Alliance, Finney is currently the head of the Division of Opera, Musical Theater, Drama and Arts Administration at CCM and served as producer of CCM’s acclaimed “Hot Summer Nights” from 1998 to 2002. A member of Actors’ Equity Association, he serves on the Commission on Accreditation of the National Association of Schools of Theatre, is a board member for the University/Resident Theatre Association, a board member to the American High School Theatre Festival and frequently serves as a consultant to theater programs across the United States.

Justin Barisonek  Set Designer
A first-year graduate student, Justin Barisonek was the scenic charge for CCM’s production of Assassins. Elsewhere, he has served as resident designer for Historyonics Theatre Company (St. Louis, Mo.), scenic designer for Adult Entertainment at HotCity Theatre Company (St. Louis, Mo.), scenic and lighting designer for Tartuff at Bemidji State University (Bemidji, Minn.), assistant scenic designer in Dave DaVinci Saves the Universe with The House Theatre (Chicago, Ill.), and scenic designer and technical director for La bohème, Norma and La nozze di Figaro with Union Avenue Opera (St. Louis, Mo.).

Megan Celeste Flannery  Costume Designer
A junior from Hinton, Iowa, Megan Celeste Flannery has served as costume designer for CCM’s production of Iphigénie en Tauride and assistant costume designer for The Robber Bridegroom and The Elixir of Love. Flannery was also
a cutter/draper for CCM’s Miss Lonelyhearts. She has served as a stitcher and costume crafts artisan for the Chautauqua Theater Company (Chautauqua, N.Y.).

**Ryan M. Bochnowski Lighting Designer**
A first-year graduate student from El Paso, Texas, Ryan M. Bochnowski is currently an associate resident lighting designer at CCM and has also served as resident lighting designer for CCM’s 2007 Fall Dance Concert. He has also served as lighting designer for New Mexico State University’s productions of Seussical, the Musical and Holy Ghosts, as well as for Summer Spectacular with the Hippodrome State Theatre (Gainsville, Fl.), Gypsy with Texas Star Theatre (Granbury, Tex.) and Mame with The Main Street Theatre (Quakertown, Pa.).

**Karin Craven Wig and Make-Up Designer**
A second-year graduate student from Arlington, Virginia, Karin Craven has served as wig and make-up designer for CCM’s production of Twelfth Night and assistant wig and make-up designer for Miss Lonelyhearts, Wonderful Town, Big Love, Elixir of Love and Pajama Game. Elsewhere, she has served as a wig artisan for the 2007 summer season of the Utah Shakespearean Festival (Cedar City, Utah), assistant to the costume designer for 1776 with the Olney Theatre Center (Olney, Md.), and wig local for the national tour of My Fair Lady at the Aronoff Center (Cincinnati).

**Chuck Hatcher Sound Designer**
Chuck Hatcher was the resident sound designer and a senior lecturer at Cornell University from 1988 through 2000. He designed sound for more than 50 productions at Cornell in addition to serving as sound engineer for numerous national dance companies. Designs at CCM include The Lady’s Not for Burning, Charley’s Aunt, Merrily We Roll Along, Dancing at Lughnasa, Dracula: The Game of Love, Six Degrees of Separation, The Boys From Syracuse, The Laramie Project and “Hot Summer Nights” (2000 and 2001). Regional credits include Buffalo’s Studio Arena Theater, Cincinnati Playhouse in the Park, Repertory Theater of St. Louis, Capital Repertory Theatre, Two River Theatre Company, Summer Studio at the University of Illinois, Syracuse Stage, Xavier University, Williamstown Theatre Festival, Hangar Theatre and Tacoma Actors Guild. In addition to his design work, Hatcher serves as the Vice-Chair of Programming for the Ohio Valley Section of The United States Institute of Theater Technology and is a Vice-Commissioner at the national level with the USITT Sound Commission. Hatcher has been a member of CCM faculty since 2000. He is a member of USA829/IATSE.
K. Jenny Jones  
**Fight Director**

K. Jenny Jones, a Fight Master and Certified Fight Director of the Society of American Fight Directors (SAFD), stages fights and teaches throughout the U.S. and abroad. Her regional credits include *Of Mice and Men* (St. Louis Repertory); *Twelfth Night, Avenue X, Coyote on a Fence*, and *The Turn of the Screw* (Cincinnati Playhouse in the Park); *Don Giovanni* (Portland Opera); *Romeo et Juliette, Carmen, Tosca* and the world premiere of *Margaret Garner* with Denyse Graves (Cincinnati Opera). Currently an associate professor at the College-Conservatory of Music, she teaches acting and stage combat for the department of drama. A master teacher of stage combat, Jones is internationally known for her contemporary fighting style, and is the only woman in the U.S. inducted into the College of Fight Masters by the SAFD.

Rocco Dal Vera  
**Vocal Coach**

Rocco Dal Vera is a professor at the University of Cincinnati’s College-Conservatory of Music. His book *Voice: Onstage and Off*, co-authored with Robert Barton, is in use by a number of College and University theatre programs. His latest book, *Acting in Musical Theatre: a comprehensive method*, co-authored with Joe Deer, was published by Routledge in 2007. He lectures internationally on vocal violence and the effects of emotion on the voice and is one of a handful of certified instructors in the Alba Emoting technique. Rocco is also the founding editor of the journal *Voice and Speech Review* for the Voice and Speech Trainers Association, and has edited the first three books in that series: *Standard Speech and Other Contemporary Issues in Professional Voice and Speech Training, The Voice in Violence…* and *Film, Broadcast and e-Media Coaching,…*. The former head of the BFA Professional Actor and Musical Theatre Training Programs for Wright State University, he has also taught at the National Theatre Conservatory, Willamette University, United States International University and is the former chair of the Voice and Speech Department at The American Academy of Dramatic Arts. For the last nine seasons he has been the resident vocal coach and Associate Artist for the Cincinnati Shakespeare Company and the Tony Award-winning Cincinnati Playhouse in the Park, and he also works as a voice and speech coach at numerous theatres around the U.S. including the Oregon Shakespeare Festival, the Denver Center for the Performing Arts, the Dorothy Chandler Pavilion, Long Beach Civic Light Opera, and the Los Angeles Theatre Center. Mr. Dal Vera received his MFA in voice coaching and training for the theatre from the National Theatre Conservatory at the Denver Center for the Performing Arts, and his BFA in musical theatre from United States International University. His voice can be heard on numerous commercials.
Staff Profiles

and he has worked on over 500 films and television shows, including L. A. Law, Hill Street Blues, Raiders of the Lost Ark and The Gods Must Be Crazy. He can currently be seen as co-host and assistant producer of the public television series Healthward Bound...a Lifelong Journey, which recently won the prize for Best Series from the American Medical Association’s International Film Awards.

Brittanie Sicker Stage Manager

A first-year graduate student, Brittanie Sicker served as assistant stage manager for CCM’s production of Wonderful Town. She has also served as production manager for the national tour of Cirque Le Masque, assistant stage manager for the international tour of Marilyn Forever Blonde, production manager for a variety of shows with Jersey Productions (Covington, Ky.), assistant stage manager for The Drawer Boy with Human Race Theatre Company (Dayton, Ohio), and stage manager for The 1940s Radio Hour and Bedroom Farce with Rising Phoenix Theatre Company (Middletown, Ohio).
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**General Information**

**CCM Box Office:** Located in the CCM Atrium, the Box Office is open Monday through Friday, 12-5:30 p.m.; Saturday, 12-4 p.m.; and one hour prior to curtain for Mainstage performances. Master Card, VISA and Discover cards are accepted. CCM Box Office, P.O. Box 210003, Cincinnati, Ohio 45221-0003; (513) 556-4183.

**Parking:** Convenient parking is available in the CCM Garage, at the base of Corry Boulevard off of Jefferson Avenue. Additional parking is available in garages throughout the UC campus. Any questions concerning on-campus parking should be directed to UC Parking Services at (513) 556-2283.

**Tax Credit:** If you find that you cannot attend your performance, your tickets may be donated for tax credit as a charitable contribution. Simply notify the Box Office prior to the performance to release your seats, and give your name and address. A tax donation receipt will be mailed to you.

**Emergency Calls:** If you are likely to receive an emergency call during a performance, please leave your name and seat location with the House Manager. If you have a beeper, we also request that you leave it with the House Manager along with your seat number so as not to disturb the audience and actors. In case of emergencies, this will help us locate you as quickly as possible.

**Lost and Found:** (513) 556-9413

**House Policies:** The House Manager has been instructed to minimize the disturbance to patrons already seated when accommodating latecomers. The director and producer of each production select times which are least likely to interrupt the performance, and latecomers will be seated only during these times. Latecomers who miss these opportunities will not be admitted until intermission. Children under the age of six are not to be admitted.

**Cameras, Phones and Recording Devices:** The possession of cameras, with or without flashes, recording devices, cellular phones and other electronic devices inside the theater are strictly prohibited. Please leave them with the House Manager.

**Smoking and Refreshments:** Smoking and refreshments are not permitted in the theater. Effective January 1, 2006, smoking is prohibited inside all buildings, athletics facilities and vehicles owned, operated or leased by the University of Cincinnati. Smoking is also prohibited within 25 feet of all university building entrances, exits, air intakes and operable windows. Smoking shall not be permitted on any bridge, overpass or enclosed walkway.

**Hearing Enhancement:** Telex listening devices are available for checkout during performances in both Patricia Corbett Theater and Corbett Auditorium. Please inquire at the Box Office.

**Wheelchair Seating:** Wheelchair seating is available in both theaters. Seating is limited, so reservations should be made with the Box Office when ordering tickets. These seats are subject to availability.

**Group Sales:** The Box Office can accommodate groups for major productions and concerts. Preview and benefit performances are also available for some productions. For more information, call the CCM Box Office at (513) 556-4183.

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